

Television advertising:

Are television adverts entertaining, marketing or subversive?

In the following pages I will discuss British television advertising, how it began and its theory. How cultural, social and technological climates affect the adverts and how the adverts affect us. The first part of the project will discuss how advertising started in Great Britain, which will lead onto a history and theory of advertising up to the present day (including examples on the accompanying multimedia compact disc). Then I shall describe the steps of production of the graphical user interface on the CD with graphical examples of the each development step I took. The next part of the project deals with a case study of how the introduction of television advertising into a culture unaccustomed to it has affected it and the consequences. Lastly, I shall conclude by summing up, taking the evidence that I have presented in the first chapters to discuss whether television advertising has a corrupting influence on society.

Nik Racine (March 2004)

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Overview.

This dissertation examines television advertising – socially, technologically and culturally. I will be examining the following, discussing certain aspects and concluding on whether, viewing the evidence, television advertising is a source of entertainment, purely used for marketing or is indeed subversive.

1) Do the images that we take for granted that are held within television adverts, a major part of our television watching lives, have an adverse effect on our lifestyle? I will refer to the accompanying compact disc and other evidence for relevant examples.

2) How has advertising on television become more complex, using more advanced techniques in marketing and technology?

3) In a case study, I will examine the effects that the introduction of television advertising had on Bhutan, a country previously unexposed to Western ideals and technologies. I will discuss how this influx of advertising has affected an unprepared country and the after effects that have been observed and compare this with the introduction of television advertising in Great Britain.

‘Advertising may be described as the science of arresting
the human intelligence long enough to get money from it’

- **Stephen Butler Leacock, Crowns book of political quotations, 1982, p.1**

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1. INTRODUCTION.

I have set myself several goals for this dissertation. The first is to survey television advertising from its early days and I propose to approach this, writing as if seeing television adverts for the first time through the eyes of a young boy in late 1955. Secondly I will describe my accompanying artefact, how and why I created it and analyze the adverts that I've featured on the compact disc. A general cross section of adverts from the late 1980's up to present day is included and I will offer the reader an insight into what we see in the adverts and why they appear as they do.

I will consider whether the introduction of television advertising to a country that has never had it, Bhutan, has had a corrupting influence and what kind of influence do similar adverts have on a culture that is aware of them, such as Britain. Bhutan is interesting as the only country in the world that didn't have television until 1999. The case of Bhutan is a more extreme one but it illustrates the point I shall make. My conclusion aims to convince the reader that the evidence points to the fact that television advertising is getting more aggressive, and I shall argue that why the technology used in the construction of television adverts **must** be improved constantly to create effective adverts and how the audience actually sees television advertising.

Why did I choose television advertising for my final project? Not only that it's a huge part of everybody's lives, no matter how much you dislike it, and as you can plainly notice by watching television, the number of adverts we see on television is on the increase. The more channels we get, the more adverts we'll also receive. We can be comfortable in the knowledge that the British Broadcasting Corporation (for convenience written as the BBC in the rest of this paper) has a policy of non-advertising of products (the postmaster general – Neville Chamberlain made this rule when they granted the BBC the first television broadcasting license in January 1923) though recently it's been noted that they spend time in between programmes advertising their own programmes, mostly about their radio channels.

2. HISTORY AND THEORY.

2.1 The early beginning of television advertising.

Since the dawn of television, invented in 1922 by John Logie Baird, a dream of many scientists for decades (Historic figures, BBC), it took a few years for the technology to be adapted. Eventually the BBC started broadcasting (under the name The BBC Television Service) from Alexandra Palace via Marconi equipment (see Appendix II). It was not until the hostilities of war in 1939 that it was realized, by the Nazis, that television can be 'a tool to manipulate the masses' (Inventions that changed the world, BBC). Goebbels, Hitler's propaganda minister, is quoted to have said 'The National Socialist State considers it a first duty to infuse into art, new impulses which shall deepen

public understanding of the greatness of the time (Sington and Weidenfeld, 1942). This would lead us to assume that the Nazis considered that television would be a ‘new impulse’, using the technology to infuse or ‘advertise’ the ‘greatness’ thus meaning Hitler, of that time. The power of television from that point was evident, convincing the German people that nothing out of place was happening around the country, that all of the propaganda that the allies were spreading was false and that they were winning the war. This showed that it was perfectly feasible to tell your audience anything and if it was being shown on television then it must be right. We can consider the idea that the “fantastic technology [television]” was so new at the time that it would have been all the more believable to the audience who were used to listening to the radio or watching newsreels in the cinema. These moving pictures on this small box in their living room must be showing wonderful and truthful things. A link between this idea and the effects of television on Bhutan will be discussed later in the dissertation.

We jump sixteen years to 1955. “The Britain of the early fifties was still a tight, parochial little island, wedded to the old ways ... Bisto, Ty-phoo and the good old British products stood pre-eminent” (Marwick, 1984). A young boy, aged ten years old, born as a result of the exuberant celebrations after the end of the second world war is in awe of the new television set his parents have just bought. A magnificent brown box, taller than him with shiny metal buttons and a small screen that shows moving pictures. His parents bought the television, mainly due to the fact that many of their neighbours bought one a couple of years ago to watch the Coronation of Queen Elizabeth II (see *1, Appendix II). It was shown live and was a very exciting moment for the millions of

viewers. They have been saving up for of television set for the past couple of years. Finally, they can afford it and it seems to be the thing to buy these days (along with a washing machine of course). The BBC is the nations only channel, with its programming for all ages. Famous children's programmes such as Muffin the Mule are a favorite of the new generation and Dixon of Dock Green is a favorite for the older generation. A new channel is announced. It seems that it will be the first commercial television channel in England, with sponsored advertising. His parents aren't too happy about this. They feel that there are enough adverts on the radio and in newspapers already.

The new television channel, ITV (Independent Television), began broadcasting on the 22nd of September 1955. Available in the London area only at this time, it includes programming for fifty hours per week, fifteen of which are at the weekend and thirty five being allocated from Monday to Friday. The whole family sit around the television, watching this exciting new channel. It breaks away from the "safe, traditional and cosy world the programme makers at the BBC created" (Alvarado, 1997). This reflects the way the BBC created the "appearance" of the channel. Striving to create a channel that was upright, correct and proper with announcers appearing on the screen as a friendly face, seen by the audience as an extension to the family, somebody you feel would be a friend coming for a social visit. Thus, this made the 'intrusion' into the home more acceptable. As writes Miller, an example of this was when another television company, Harlech Television (Appendix II), deciding to give their station a more modern edge, replaced their "familiar" announcers with something more "up to date". The results were that people switched over to the other channels in their droves.

“[the Harlech example shows] that viewers build a very personal relationship with continuity announcers over time, and come to treat them as friends.” (Miller, 16/03/04)

The boy finds these new ‘adverts’ on ITV are a lot of fun to watch. They all have a cartoon and funny appearance to them, with the Michelin man in his tyres, the funny tune that goes with Murray Mints (“The too good to Hurray mints”). Even his parents find the adverts amusing. The advertisers were already using humour as a powerful tool to sell their products. “Britain, wedded to its old ways” reflects in the adverts shown. Post-war Britain saw rising crime rates and unemployment, the advertisers of the time made light of this social situation and created adverts that were fun, surreal and aimed to make the products they were promoting appear as “a way to buy happiness”. Appealing to the viewers in a way as to make it seem that if you buy these goods then your normal, uninteresting day to day lives will improve. This could be seen in the cartoon appearance of the adverts, conveying innocence, safety and fun in a perfect world.

This quote by Lord Reith, taken from a discussion about television in the House of Lords before it was introduced gives us an idea how advertising on television would have been perceived, perhaps by the educated or higher classes.

“...somebody introduced smallpox, bubonic plague and the Black Death. Somebody is also minded to introduce sponsored broadcasting into this country”

- **Lord Reith, House of Lords, 22nd May 1952**

This could be another explanation of why, when the adverts did arrive, they were in such a forum to be pleasurable and full of humour. The fact that the adverts were created with a cute and cartoon appearance would lead us to assume (due to a lack of information on the subject) that they were designed to complement the programming and make the viewers see them in a favorable light. Thus the viewers, apprehensive of this new style of advertising they were seeing on television for the first time, were reassured. Appealing to both young and old in the form of cartoon styling made them accepted, becoming part of normal life and easing them into a conservative culture that frequently disliked change. This apparent friendliness of the adverts contradicted any worries of an “infestation” (referring to the quote by Lord Reith above) Ministers and the public might have had.

2.2 ROLES IN THE HOME : how they have changed over the years.

In the early days of television advertising it was seen that the housewife was the most important figure in the household. She ran the household, did the shopping, cleaning and looked after the family (Washes Whiter, BBC). That was her main job and any bad reflection on her work, such as unclean clothes or a disorganized husband not eating his breakfast before he went to work, was a direct reflection on her and how she was doing her job. Home was a “moral entity” and her family had to look good to the outside world.

The Second World War was fresh in the minds of the nation, only having ended less than ten years previously. Women who had been land girls and munitions workers had now been demobilized and felt that they were not needed anymore, were not important. Thus running the household was the new role that these women needed to feel important again (Washes Whiter, BBC). The advertisers realized that the adverts needed to be targeted at a predominantly female audience, thus the early adverts for cleaning products featured women stating how fantastic and wonderful the product was, keeping the wash whiter than white (which is a statement still in use today). The women in the adverts were normal housewives, not professional actors, who in turn were more convincing to the audience (Washes Whiter, BBC). The housewife at home, watching the television, could relate to this woman on the screen. She would unconsciously make the link as if she was talking to a friend who was visiting, who was giving her the latest news. As the housewife was constantly fearing criticism by other women, and advertisers used this to their advantage.

The friendly neighbour who appeared in the kitchen and gave helpful advice, thus saving an impending disaster; be it washing, cooking or cleaning, appeared in adverts up until the late 1980's. This technique, termed "two tarts in a kitchen" (named by the advertising agencies of the time) was popular. They used the great British pastime of conversation as a reference for selling a product and housewives could relate to this. Nowadays the friendly neighbour no longer appears on our screens in its original form. As more women lead professional lives there are fewer and fewer female neighbours dropping by to come to your rescue, and having a male neighbour dropping by when you

least expect it wouldn't been seen as proper, even at the beginning of the 21st century. Even having a husband at home with a neighbour dropping by who is also a man would be unrealistic. The role that developed for the man during the period that role reversal became popular (the late 1980's onwards) permits him to do simple chores and housework, but he is still not classed as being clever enough to handle many things at the same time and certainly not clever enough to offer advice to a neighbour.

During the war, baking was an important part of keeping the family fed. The diet rich in fat and carbohydrate was important, thus making cakes and other home baked foods was essential. (1940's House, Discovery Channel). After the war baking continued to be a large part of running the household in the 1950's. Housewives always baked delicious home cooked food and had it waiting for their family on the table when they arrived home. Thus, when a cake mixture that only needed to be put into the oven was introduced, it didn't sell. Women felt they were no longer needed, that it was not them feeding their family but the company instead. To rectify this, the advertising was changed and featured the new sales pitch - they could add an egg and mix it into the mixture themselves. Over the years, convenience foods have become more popular. The typical role of the housewife has changed. Now she can't be seen as the woman who stays in the kitchen all hours, slaving over a hot oven creating the families meals. Now it's increasingly common for both partners to be working and then arriving home at different times, cooking their own "microwave" meals. Even the children are seen as coming home and cooking their own meals.

2.3 ROLE REVERSAL

From the late 1970s onwards, women were continually being shown in adverts leading an independent lifestyle. It was the men staying at home, looking after the children and generally making a mess of things while his wife went to play sports, learn to drive and become increasingly more independent. In feminist climate Britain (at a time when women were seen to be in control and taking over the role of the earner in the family), men were shown to not understand even the simplest of things of home life, showing them as poor comparisons to the “expert” housewife. While the men were shown in adverts, doing housework or serving food to their wives, carefully placed visual clues had to be left in the adverts to convey the impression that he was doing this for a reason; women who appeared in adverts who were letting their spouses do the work were seen as lazy and inconsiderate. In the 1980s role reversal was still there although increasingly advertisers didn’t have to give an explanation or leave any visual clues as to why. It can be said that television advertising, or indeed advertising in general was leading society towards role reversal.

An example that role reversal was gaining momentum in the late 80s is seen in one of the most famous advertising series of that decade. The OXO family; traditionally sitting around their table since 1984, waiting for mum to dish the delights she’d cooked up earlier that day. OXO was seen to take this role reversal into consideration and by 1987 she was out working, putting a “ready” meal in the oven waiting to be heated by whoever arrived home first, instructions hastily written on a piece of paper. She was seen

as a “superwoman” of her generation, running the household, finding time to prepare food for her family and still go out to work, though only on a Tuesday. The time of the professional woman was still to come.

2.4 Cultural meaning in television advertisements.

All the adverts featured on the multimedia CD remain copyright by the respected agencies that created them.

Many of the themes and points I shall focus on in the proceeding chapter are also applicable in adverts on television. The evolution of advertising on television shows that advertisers have taken these “ideas and concepts” from earlier adverts and are still using them on television today. A cross section of adverts on the CD will be considered.

Early television adverts were basic, simply a figure (usually a housewife) in the home holding the product in front of the camera and stating how good it was. (Two examples of this can be seen on the CD:



The first example is an advert for Procter & Gamble, a traditional company (established in 1837). In keeping

with their traditional image, the Fairy advert with Nanette Newman is using the old formula, with just one person, standing in front of the camera holding a bottle of Fairy. A slight addition is the example of racks of plates, a graphical illustration of how much you can wash with one bottle.

The second example is a modern variation on a similar theme: In the McCain 'Oven Chip fan' clip on the CD, the "housewife" is catering for what seems to be the whole neighbourhood, and she's taking a much more active role in the advert, dancing and singing. The old



formula of showing her feeding her family is still there, although at this time the beginning of the 'healthy eating' idea was prominent, thus the advert mentions that the product has less fat than similar products. The styling of the advert gives a much more modern and up to date image, thus appealing to a younger audience.

The early adverts were designed to enable the majority of the audience of the time (the housewives in the home) to relate to the speaker. It wasn't until the 1960s and 70s, with the liberating attitudes of the time, that adverts started to show a different styling, technically and also inspirationally.

Dickason notes *"many [more] different settings were used; the home no longer held sway and new images were used with quite specifically chosen connotations, London (the capital, the swinging city), real or real-looking holiday destinations (the beach,*

suggesting escape) and other settings selected for their psychological implications or reminiscent of shots from the cinema” (Dickason 2000, P.55)

As can be seen in the 1980-90 section on the CD, the Heinz

“It don’t run” advertisement from 1988, a brand that appeals to a large section of the population. Designed to represent the diversity of the product, ‘Heinz Tomato



Ketchup’ is shown to be the common link between all the social classes. The advert uses two techniques to get the message or slogan across to the viewer: it uses the audible aspect, the song that’s played throughout, a memorable tune, but it also uses the visual aspect to reinforce the message by example. The on-screen diversity shown in the advert is a key part of enabling a specific percentage of the audience to relate; example: the Indian stationmaster.

With the Indian population in the UK growing, he was a representation of the Indian working man increasingly becoming common in British culture, although managing to avoid the usual “Indian man with turban” stereotype. “When asked to consider the current representation of minority ethnic groups in advertising [on television] the Black groups mentioned an advert that features a black member of staff. Some felt it was positive because the man was ‘real’” (Hargreave, 2002)

In the next scene, commuters, wearing the archetypical outfits of the time (Margaret Thatcher was Prime Minister and the term “yuppies” (see Appendix II) or

professional people, was becoming increasingly popular). Equality for women was in the forefront of people's minds, role reversal had reached its peak, professional women were seen going out to work and the house husband was becoming a common notion. One point of interest to note, the whole advert is based on the catchphrase "it don't run", a reference not only to the fact that Heinz Tomato Ketchup "doesn't run" but also in this segment of the advert, referring to the state of the then British Rail, even in the 1980s deemed unreliable.

The housewife also makes an appearance, although not appearing directly facing the camera with a product placement but "singing" the song while heading to the injured sons bedroom to deliver dinner with a large helping of tomato ketchup. A good example can be seen in this advert as to "psychological marketing" using music. A song that becomes instantly memorable, embedding itself in the viewers' minds. This approach enables the product to be remembered by its catchphrase and not its appearance. This technique of is still being used in adverts today.

Again, another section of society is featured, this time the "Lord and Lady". The representation of the two people, the accent they use, the styling of their clothes (giving the impression of the well to do landowner, the cap and headscarf prominently shown). The viewers know that rich people, socialites, have the accent. They know they wear the kind of clothes that make it appear that they have, apparently, gone on the weekly pheasant shoot or some other such endeavor. Not only does this appeal to the

subconscious of the audience by saying that all classes enjoy the same product, but also that if you buy this product you actually become “of a similar class”

Lastly the visual aspect is once again used to reinforce the overall message the advert is conveying. The horse riders are lined up to race and as the chorus is played the camera concentrates on the one remaining rider who “didn’t run”.

2.5. Humour and television advertising.

Humour is a popular way of selling a product. Advertisers want to create a way for the product to become memorable, that it is not instantly forgotten once the next advert appears. Results in a survey that I conducted about television advertising reflected this. Some twenty nine people out of the thirty two questioned preferred humorous adverts to serious ones.

Comments received when asked what people found most memorable about advertising on television were largely focused on adverts that featured humour. “The Budweiser advert, what’s up, its really funny” “The new yellow pages advert with James Nesbit from cold feet, its humorous” “John smiths cardboard man dressed up as 007 – damn funny” “Cheerios advert – little boy thinks mummy ate the baby – funny” “Frolic because its funny” “Heineken – water in Majorca, very funny”. One interesting result from the comments above is that the actual most people recalled the product name, thus the humour in the advert helps the product become clearly ‘memorable’.



The McVities 'Pick up a Penguin' advert on the CD is an example of a use of humour to sell a product, though a more extreme example. Once again a thoroughly memorable song is played throughout and due to the accentuated movements by the characters in the advert;

it's given a cartoon quality. The movement of the characters to mimic the penguins would appeal to a younger audience, so we can safely assume that the target audience for this advert would be children. The styling of the advert can reinforce this; a very colorful advert with a very short gap between each scene as to keep children's attention. One comment I received notes "my grandchildren love adverts, they're just the right length for their attention span".



Another example of humour in advertising is the Leeds 'Liquid Gold', though not as extreme as the previous examples. It features "Arthur Daly" played by George Cole, a very popular character on television at that time (1990). This advert is based on his character from the

series "Minder" in which he plays the man in control, the boss, although the clothes that he wears have been changed as to not conflict with his character. He knows what's good for him and everybody else, and can falsely convince people to do jobs for him for a seemingly large reward. The adverts' dialogue is a style of rhyming verse, and the whole

advert conveys a feeling of familiarity and reassurance, mainly down to the appearance of a popular personality.

2.6 Icons in Television advertising.

As we have seen in the last paragraphs, it's commonly known that famous people (or icons) and popular television personalities appear in adverts, but why do they appear? The reason that advertising agencies would use a specific personality to promote their product can be considered in various ways. Do the agencies see a familiar face as a way to get the message across by a trusted personality (going back to the times when the figures in television advertising were seen as a friend giving you some helpful advice) or is it considered that if we use the same products as the personality, living a rich and lifestyle we can only dream about, we would be improving our way of life.

Another way of looking at this is considering why the personality chooses to appear in advertising. Do they actually use the products in question or is it purely for the monetary considerations? How do they feel their image is seen on television, is it in a positive or negative light? Mr. Boris Becker (Former Wimbledon Champion and television personality) gave the following insights into appearing in television adverts (from his own point of view, other personalities, those lesser well known perhaps, might have different ideas).

When asked what kind of factors are taken into consideration when asked to appear in an advert he noted:

“It is important when considering television advertising, to see how it will affect my image as this not only directly affects the commercial (or product) involved but also affects my image for other existing endorsements or the potential for new ones”

If, when appearing in adverts, does he actually use the product involved or an interest in the company he may be advertising:

“Yes I do and in all cases it is important to be seen to not only endorse but to use the products / services involved.”

When asked if appearing in television advertising in his home country, Germany, (where one hundred percent of the population is familiar with him), if he thought that appearing in television advertising affected this in some way he replied:

“My achievements in tennis are the main reason for the very high public perception in Germany. However, advertising helps to maintain this position.”

Finally, when asked if he appeared in adverts to actually promote a product that he believes in, and could help the viewers and that it wasn't purely for monetary gain, he replied:

“I would never endorse a product / service for the money only. It is important to me to believe in the product / service and to know that it is something which can benefit the consumer.”

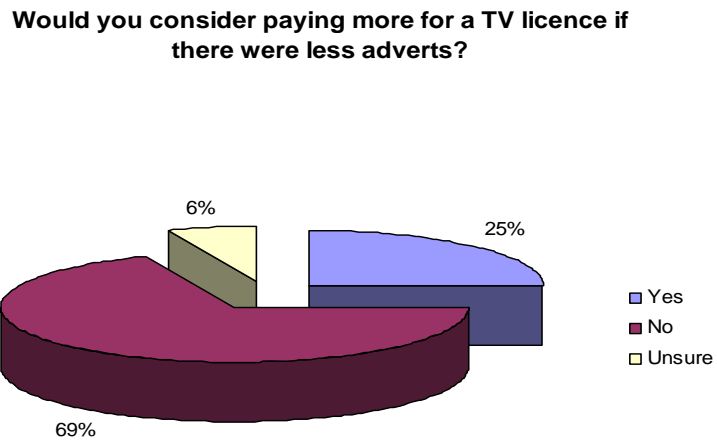
Naturally, this answer could be seen as a “political answer”. A famous personality would have a tried and tested formula of answers designed to give to the press, as any other answer could be seen as defamatory or against the interests of the products he promotes.

Several factors should be considered when reading the above answers. Mr. Becker doesn't actually need any kind of monetary cause to appear in television advertising, as recently reported he's worth some twenty two million pounds. We can assume that appearing in the adverts, for him, is purely a way of keeping his profile high in the German conscience. When famous people appear to vanish from our television screens, it can be seen that perhaps they're fading from public view and definitely, in the case of Boris Becker, this would cost him money as the larger contracts for endorsements would be taken to a more visual figure. When looking at the adverts on the CD, it's quite possible that the famous faces of the time appeared purely to capitalize on their popularity.

In the late 80's, when Nanette Newman appeared, it can be said that she was a fading star and this was a last attempt to rekindle her flagging television career.

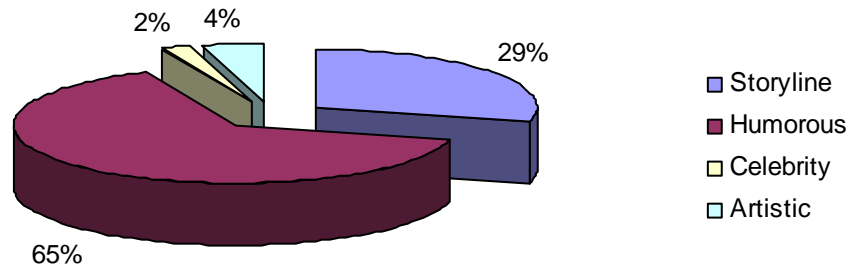
Survey of Television Advertising.

I conducted a survey of thirty two people, sixteen men and sixteen women. The following are the results from that survey and also comments on how they see television advertising in general. The survey questions and answers can be found in Appendix III.



The general consensus was that the licence is too expensive at it is.

What kind of adverts do you like most?

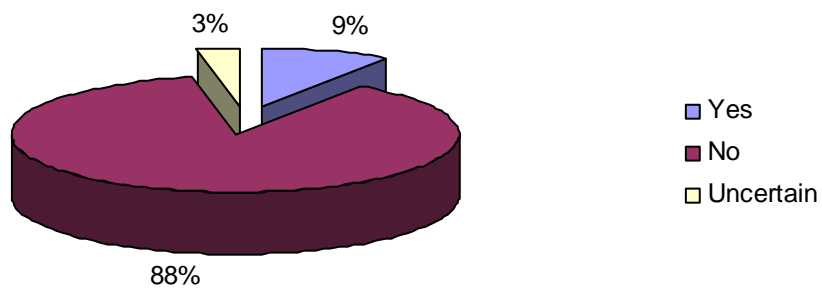


There were many comments related to humorous adverts. This reinforces what was mentioned in an earlier paragraph, humorous adverts are remembered easier than otherwise. Comments all suggested that the more amusing adverts are more memorable than the usual product placements: “Budweiser (what’s up) is amusing”, “James Nesbit in the yellow pages adverts”, “Cheerios advert, the little boy thinks mummy at the baby”, “John Smiths cardboard man dressed as 007”, “Boddingtons – sending mum to the old peoples home”, “The WKD adverts because they make me laugh.”

What can be noted from the comments is that the actual brand names are remembered and not only the amusing aspect of the adverts. Also, those surveyed mentioned that shocking adverts and the adverts that appear most strange or with peculiar content are also blatantly memorable: “Slow your speed, horrific images of car crashes”,

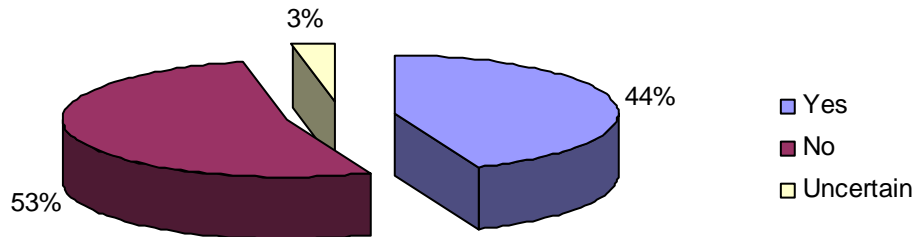
“Cupasoup – it’s a hug in a mug, its bloody creepy” “ Stop smoking advert, showing people who are suffering, they are sad stories, shouldn’t be advertised” (this comment came from a female smoker, aged 16-24, so perhaps it shows the advert is actually working in this case).

Do you think the BBC should advertise?



It appears that the BBC is still renowned for not having adverts, a philosophy deeply rooted in English culture. The resounding 88% of people think the BBC shouldn’t start advertising anything (even though recently they’ve started advertising their radio stations on BBC2). One comment suggested “I will refuse to pay the licence if the BBC starts to advertise”.

Do you find that you lose concentration on the programme you're watching when the adverts start?



There is the argument as to whether adverts make light entertainment out of serious issues. As *reference* wrote, television has been turned into purely an entertainment platform due to the adverts producing humour and detracting from the serious topics that might be featured on the programme you're currently watching. For example, watching a news programme in which death and destruction feature heavily and then stopping the news story to feature adverts for soft drinks (see CD, 1990-2000, Tango "Napoleon") turns the entire programme into a farce, more of a light entertainment show than a news programme.

Recently a current affairs programme (Tonight with Trevor Macdonald) aired a program "Our Daughter Holly" (related to the murder of the two school girls by Ian Huntley that happened recently). What was interesting about the airing of this particular

show is there were no adverts shown during the whole programme. On contacting ITN and asking them the following questions – “Who made the decision that [Our Daughter Holly] would be broadcast without adverts and why did they make this decision?” the official response from the shows production secretary, Suzanne Cathery, was

“In response to your query regarding why we did not use adverts for the Tonight Special “Our Daughter Holly” programme, [as far as I am aware] the decision was made that it would be a very moving and heartfelt programme and adverts would simply detract too much from the content of the programme. Specials are usually quite high profile programmes and so it is often felt that the full hour should be used well and time not devoted to advert slots”.

It is particularly interesting that even those within the industry even see adverts as being a distraction from the content of “serious” programming.

3. THE ARTEFACT: construction and methodology of the interactive CD

3.1 Description

For a description of the applications software I used to create the CD, please refer to Appendix I at the end of the dissertation.

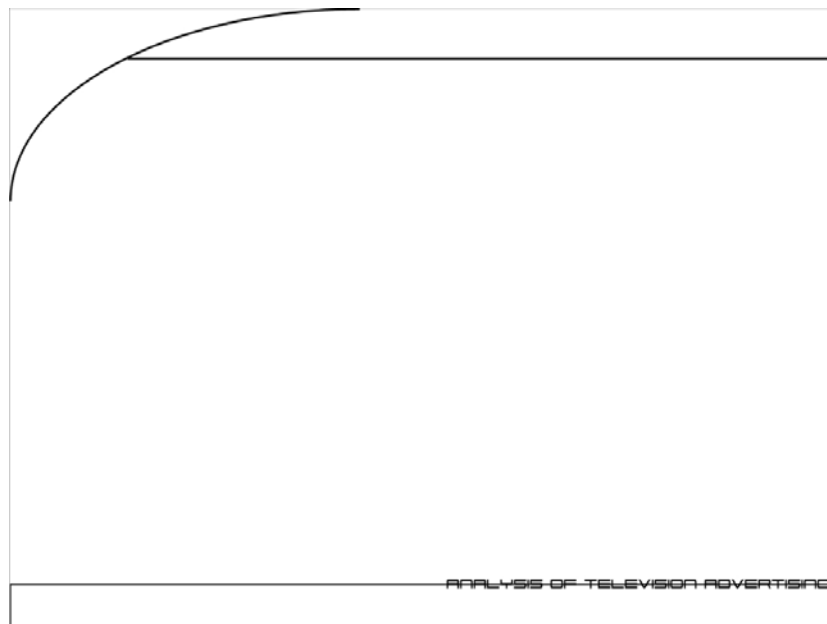
For my artefact I considered various options of how to address showing example of television adverts to the audience. It was possible to create a website, though the streaming of the adverts would be extremely difficult to achieve and the design would be limited to using flash. In the end I decided to use a technique to create a CD or DVD that I've grown accustomed to over the past years at University – using Adobe Photoshop (with Macromedia Freehand for the curves that were not possible to create in Photoshop) to create the user interface and Macromedia Director to import the designed interface and then add the interactivity that a multimedia CD/DVD of this type warrants.

I have included detailed copies of the development of the CD/DVD of which I took snapshots of at major points of development. Referring to these printouts it can be seen that the evolution of the artefact was quite varied though following the same vein throughout. I've toyed with the idea of creating a more “circular” interface before though haven't had any reason to create one and my technical capabilities in the above named applications were not as developed as they are now. By using Photoshop I've to create

the layout I've learned a lot more about how the program works, what its limitations are and what its strengths are.

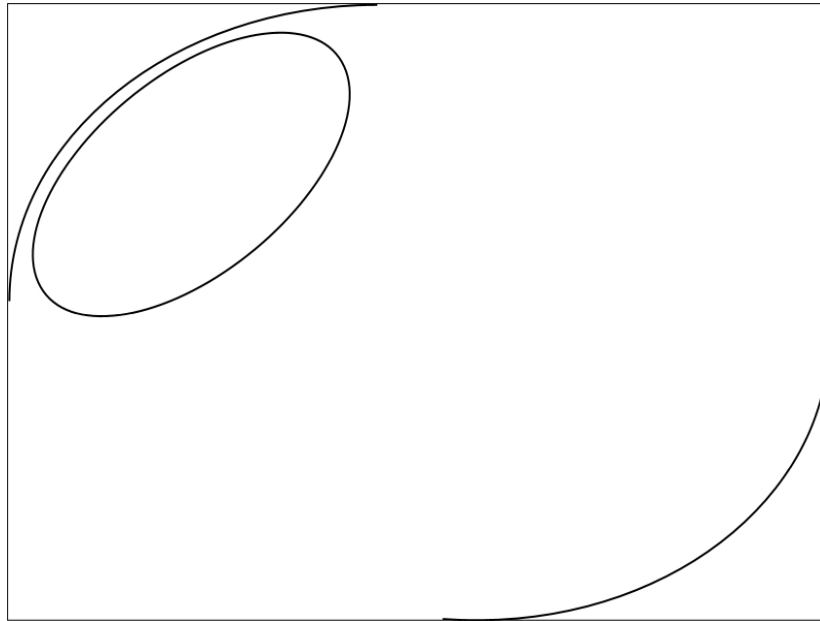
3.2 CONSTRUCTION OF THE ARTEFACT.

Figure 1.



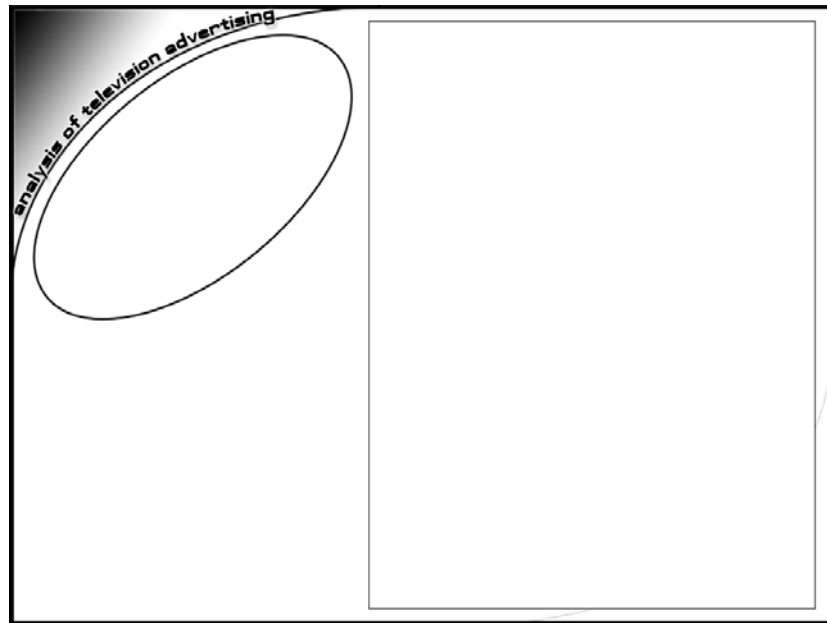
Starting with a basic layout, I wanted to create a curved interface or at least have one corner of the interface curved as to soften the appearance of the design to the eye. Here you can see the curve as I designed it in Freehand MX and a general idea of how I wanted the final interface to look.

Figure 2.



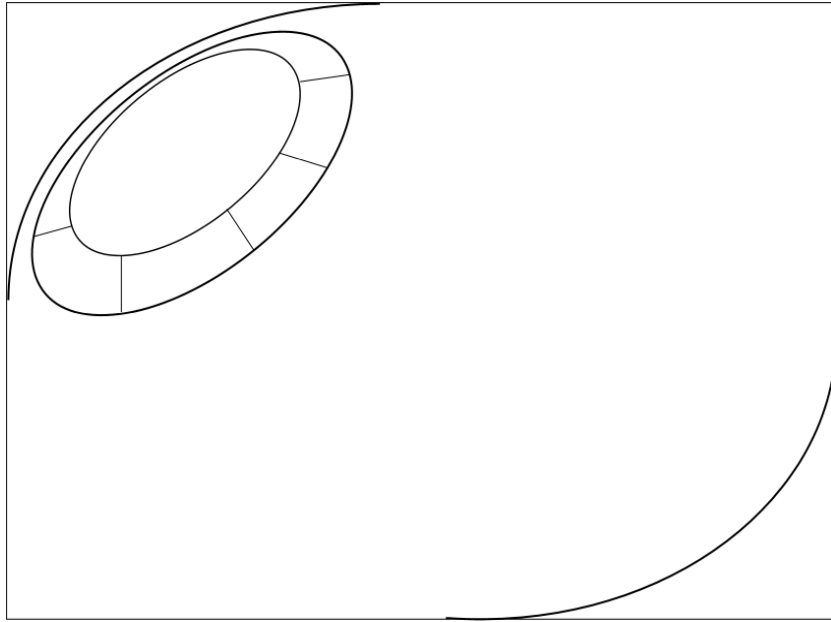
As I intended to make the interface have a curved appearance, I created another curve at the bottom right, adding an 'curve' shaped object thus smoothing the edge. This fitted in well with the rest of the layout and I considered, perhaps having an eye in the layout to symbolize 'an eye on advertising', might look good.

Figure 3.



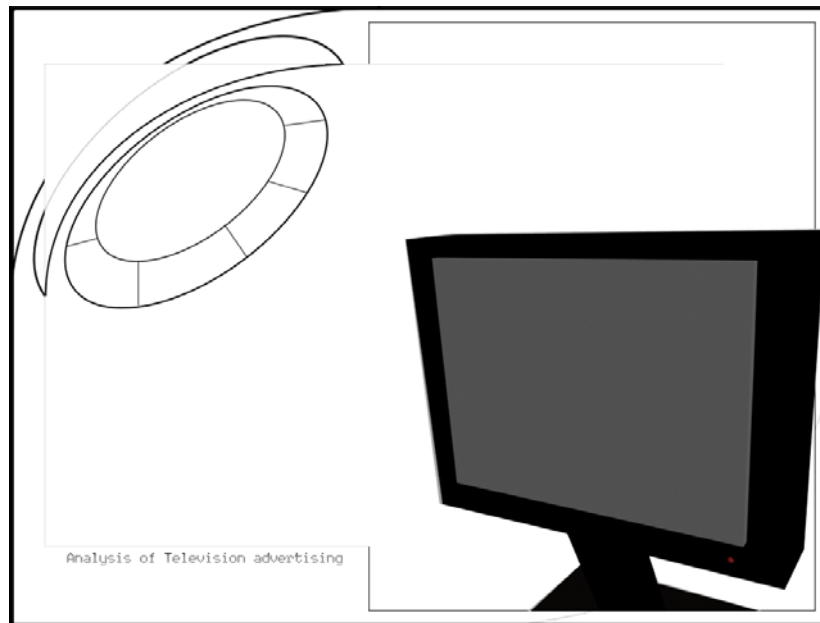
An evolution of the interface, adding certain lines and boxes, shading and re-aligning the text to the curve at the top left. I didn't like this, the appearance was not pleasing to the eye. Whether it was just the font I chose or just where it was, I cannot be certain.

Figure 4.



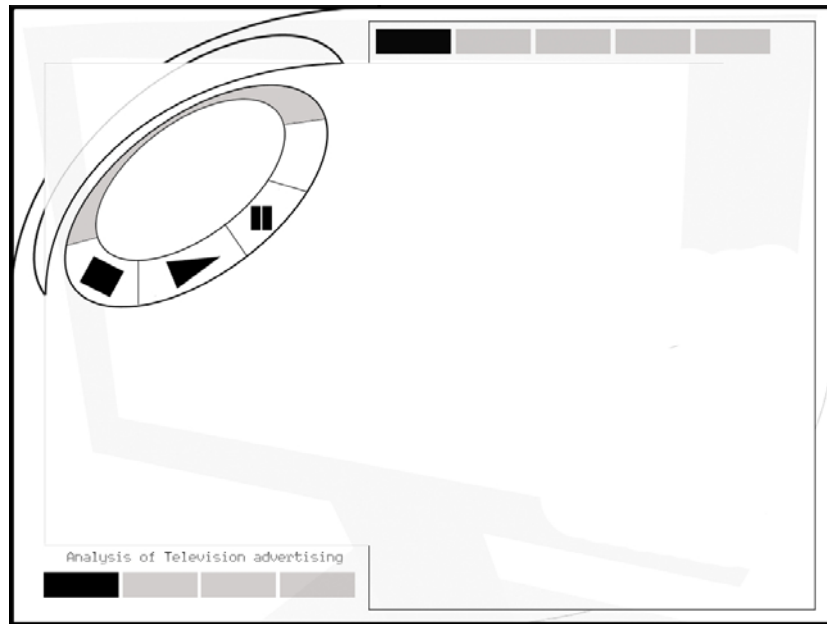
Again, adding to the area which will be the eye, I created dividers for where the buttons to control the videos would be placed. Using only the line tool in Photoshop was enough to create these.

Figure 5.



I considered the idea of introducing a television screen. This one, shown in Figure 5, I created in 3D Studio Max, and is based on my television at home. It may have been possible to include it in the final layout, to show the videos on themselves but due to software limitations this was not the case (as explained later in this methodology). The font is again changed, this time to its final place in the layout though not the final font.

Figure 6.



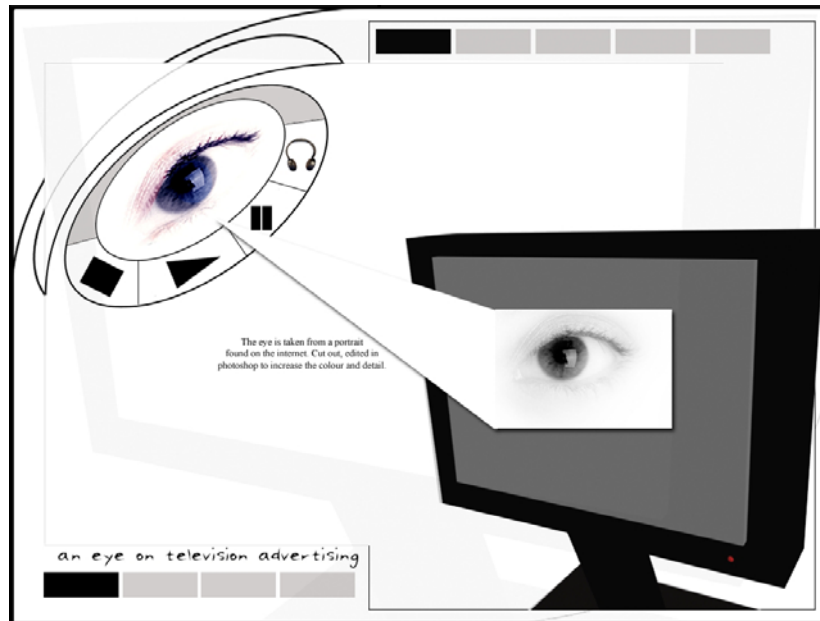
Shading is introduced to certain areas of the 'eye' to symbolize an eye brow and boxes have been put in the layout where to test how the appearance of the buttons might look. Some of the control buttons for the video are now in place on the edge of the eye.

Figure 7.



A change of font, and a test of how the video might look in the television (I used the skew feature in Photoshop to gain this effect). Also, I considered if something would look appropriate in the center of the 'eye' shape. A Large version of the television with the brightness and contrast adjusted to the maximum is now in the background to give a little depth to the layout.

Figure 8.



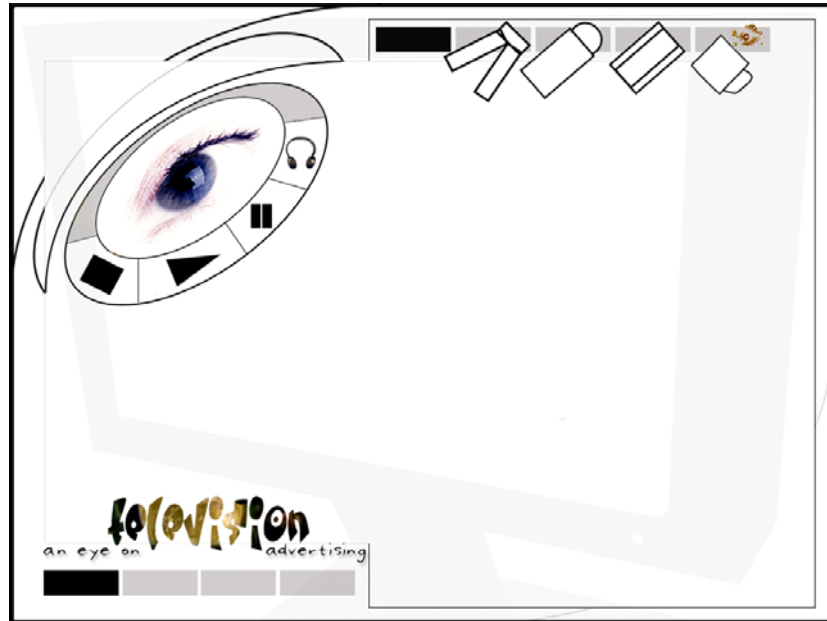
I decided that the best thing for the center of the ‘eye’ shape would be an eye itself. I imported a portrait that I found on the internet and cut out the right eye (as you can see on the diagram above). Using the overlay function in Photoshop I added some extra colour to the eye after I free transformed it to fit in the center with the right aspect ratio. The addition of some colour really brought out the features of the eye. Once again I tested another font to see if its appearance would add any aesthetic merit to the layout.

Figure 9.



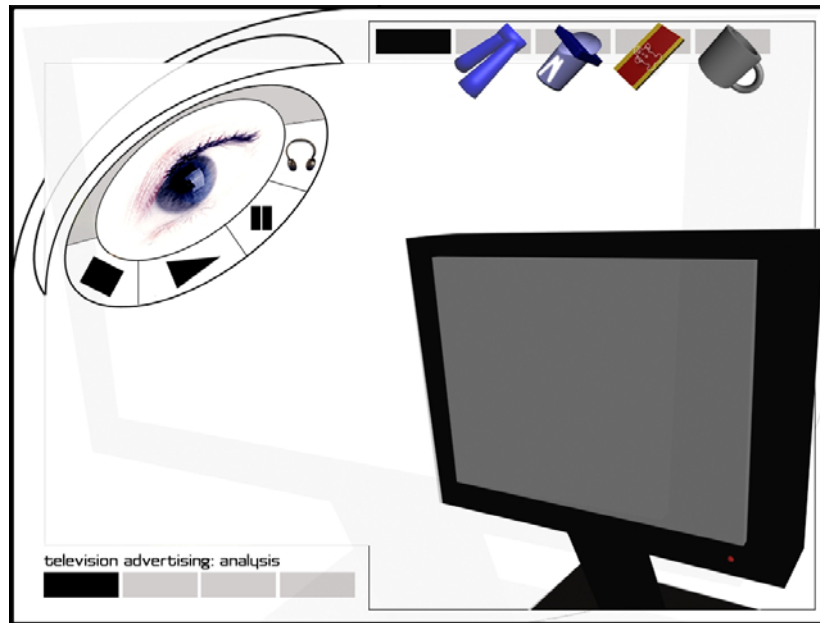
The headphones are added onto the control area of the eye and another cosmetic change to the logo. This, once again, looked of place and did not match the rest of the design.

Figure 10.



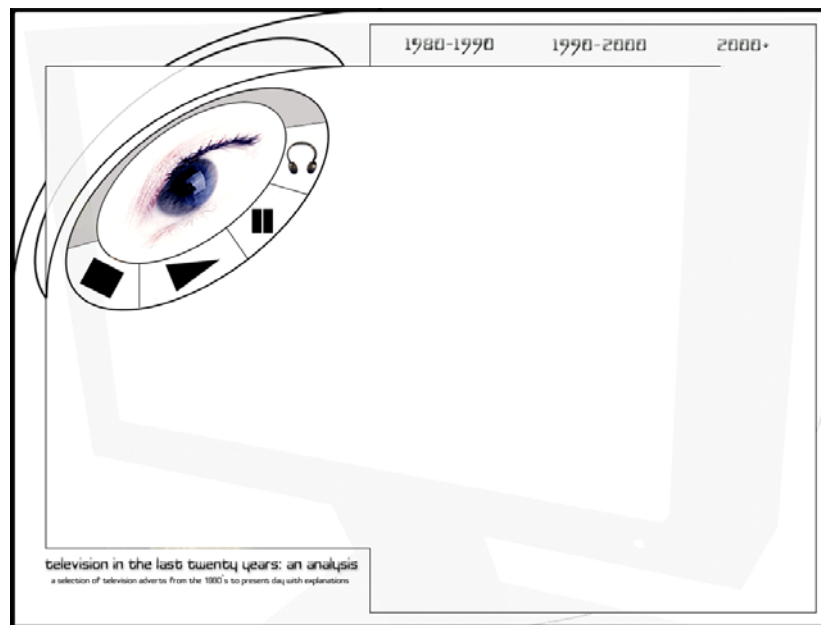
I considered using icons for different categories of adverts – jeans, perfume, chocolate and coffee. I intended that these would be a good example of television advertising over the years as they were the longest running advert categories, though actually finding examples of these different adverts on the internet proved fruitless.

Figure 11.



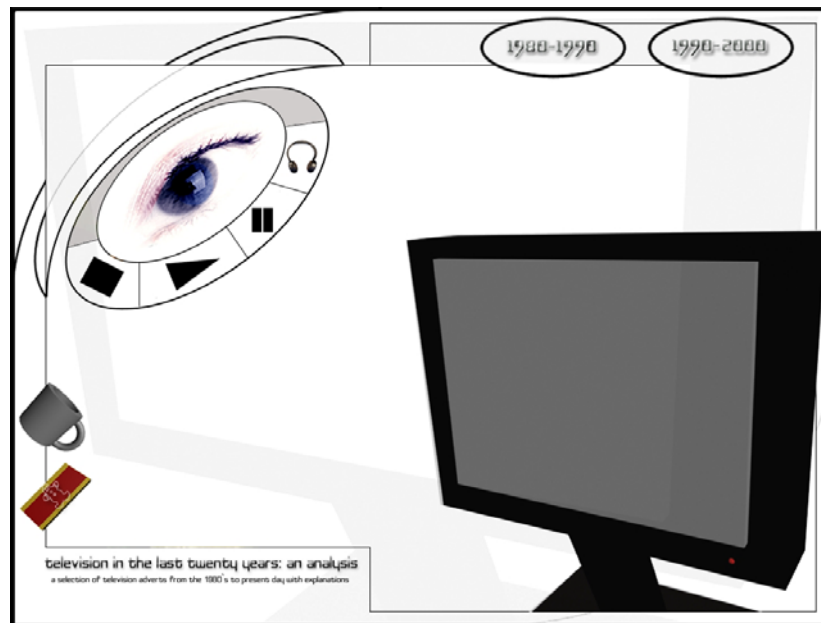
I took the icons in their 2D format rendered different versions using 3D Studio Max. The font is once again changed at the bottom left. I considered whether it would be possible to display the videos on the television screen. I checked into if it was possible to `stretch` and `distort` the picture to fit the same aspect ratio of the television, but unfortunately it was either extremely difficult to stretch the picture and still leave it in enough quality to be viewable or the applications I have access to do not actually include this feature.

Figure 12.



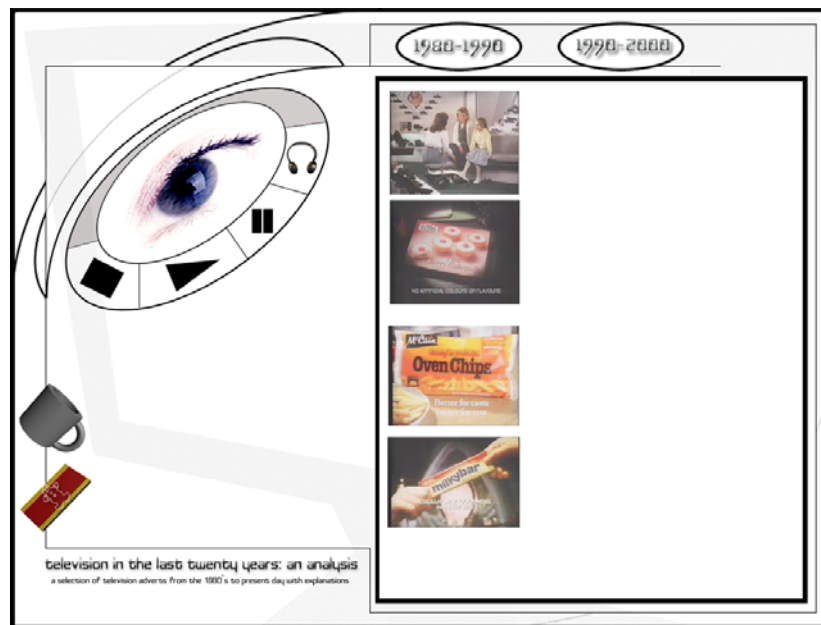
I decided that the icons didn't fit in with the rest of the layout so ended up using numbers to represent decades instead. This allowed the inclusion of a variety of adverts that I found on the internet. The font is upgraded to include bevel and emboss to give the characters some extra depth.

Figure 13.



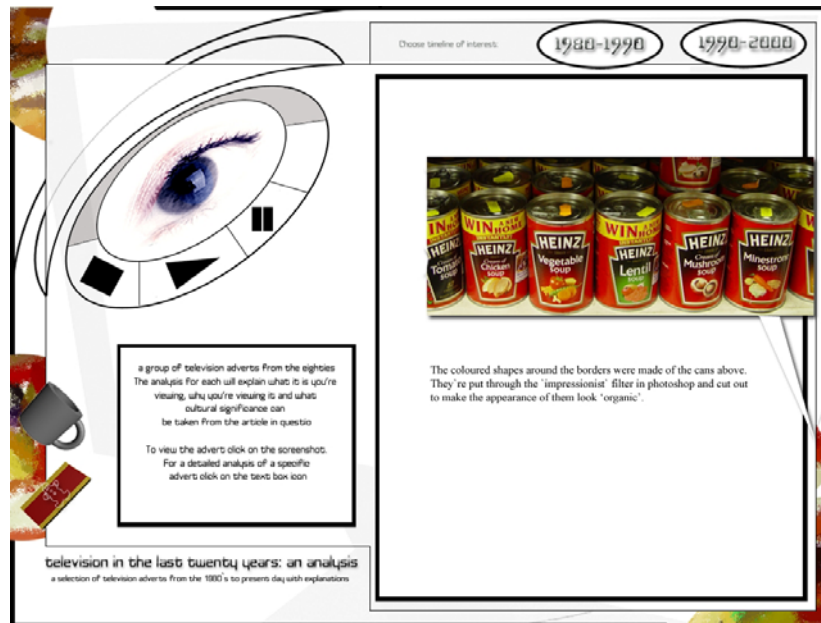
I made use of Macromedia Freehand to design a 'button' surround for the two categories 1980-90 and 1990-2000. This was in conjunction with the curved theme of the layout I wanted to keep.

Figure 14.



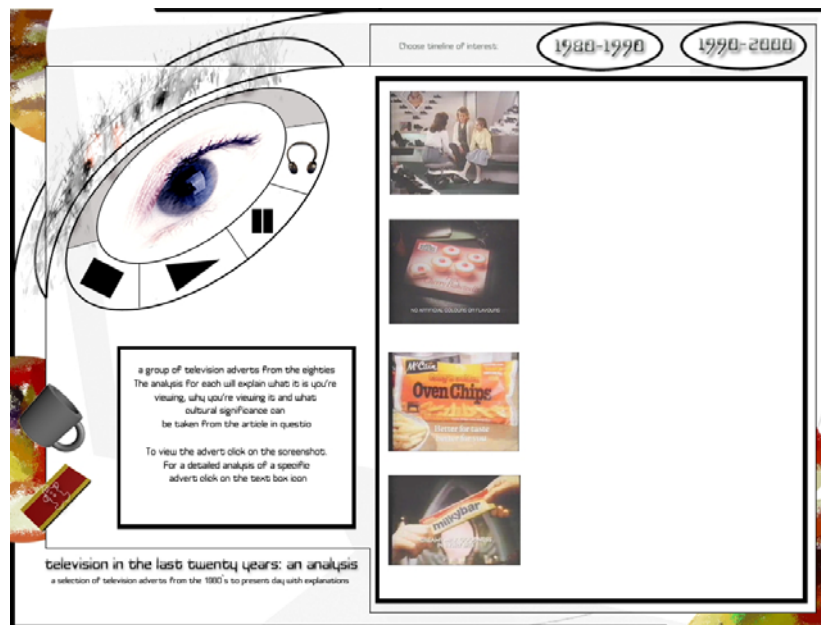
An example of how the thumbnails of the adverts might look. I adjusted the border of the thumbnail viewer and the borders around the thumbnails themselves by adding thicker lines to emphasize the layout.

Figure 15.



The border originally looked a little 'colour less' so to fill it with a little more colour I went to my local shops (the first refused me permission to take any pictures) and took a couple of pictures of the shelves. This I then imported into Photoshop and then edited with the 'impressionist' filter which gave it a grainy and completely distorted appearance. At this time I thought it looked quite fitting to the rest of the design.

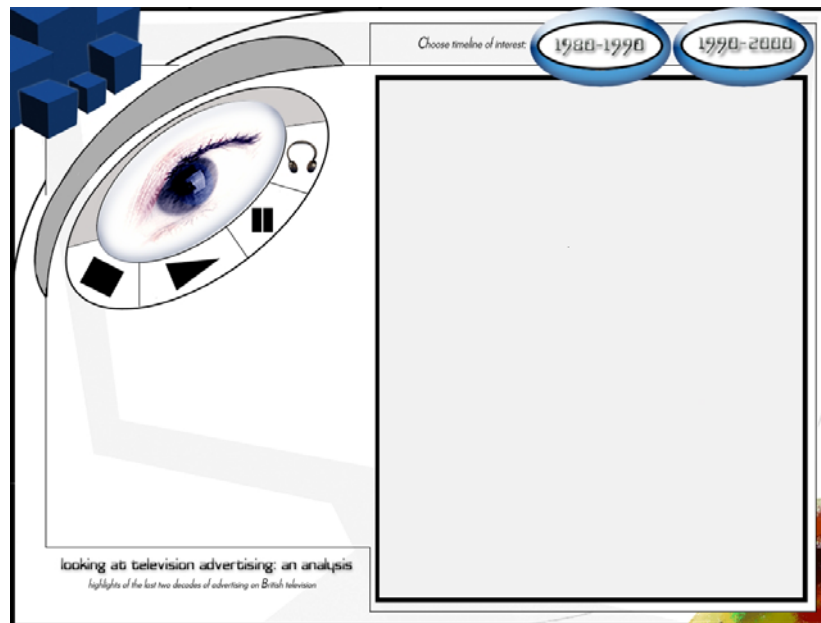
Figure 16.



A consideration of how some eyebrows might look once added to the eye.

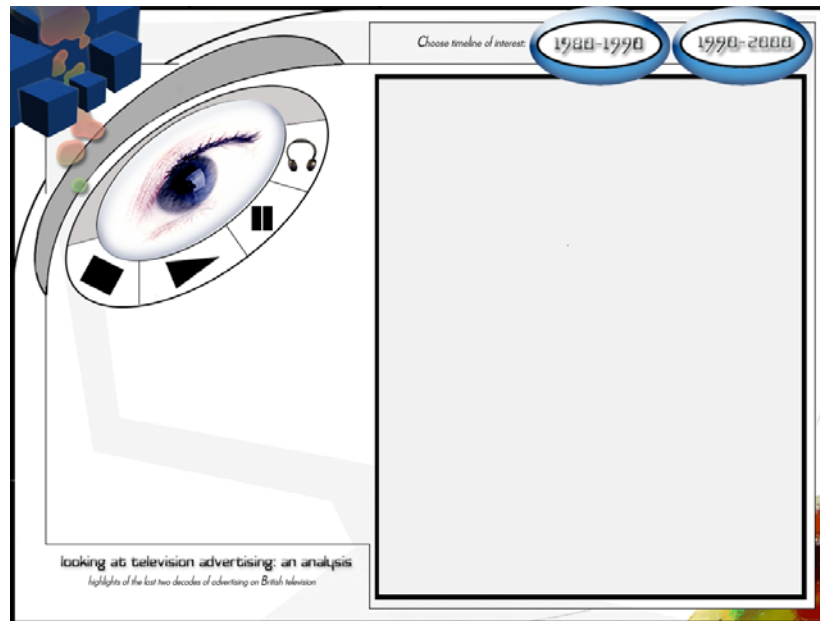
These really did not appear at all well, compared to the rest of the design so I took them away. Also, I tested what kind of font I could use for the thumbnail box.

Figure 17.



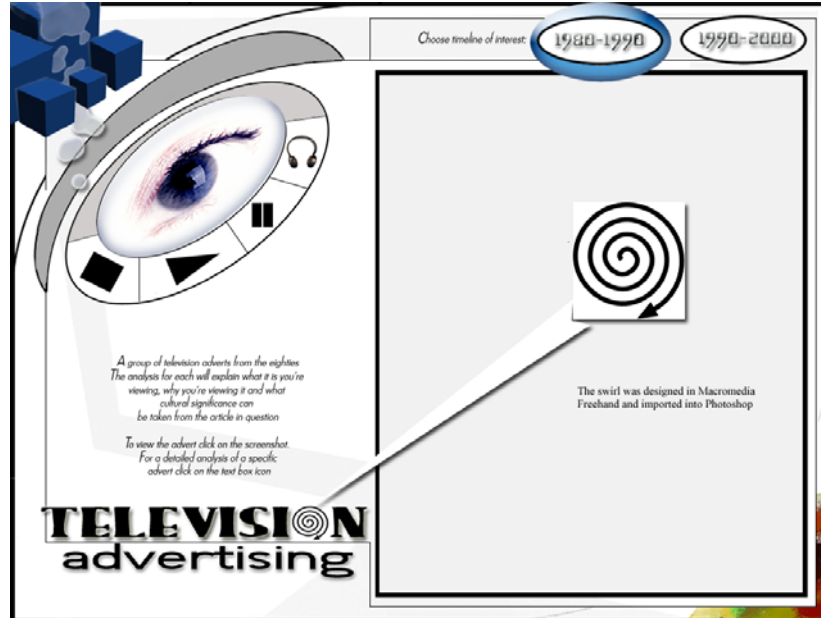
I deleted the colors in the background and the eyebrows, and considered using a tried and tested formula that I used before – cubes. In the top left I placed some cubes I rendered (in 3D Studio Max). I added a blue shiny border to the categories which looked effective so I decided to keep them as is.

Figure 18.



I added paint drops to the cubes which dribbled onto the eye to symbolize tears. I placed some shading on the eye, giving it an illusion of depth.

Figure 19.



I changed the font once again, made it bigger and less complex than the rest. I decided to keep this font, though replace the O in television with a Freehand MX swirl which is meant symbolize the devils tail (a reference to 'advertising being the tool of the devil' as mentioned by various politicians when television advertising was discussed before the launch of independent television in the United Kingdom). I changed the paint drops colour as the red seemed a little intrusive and distracted the eye from the rest of the layout.

Figure 20a.

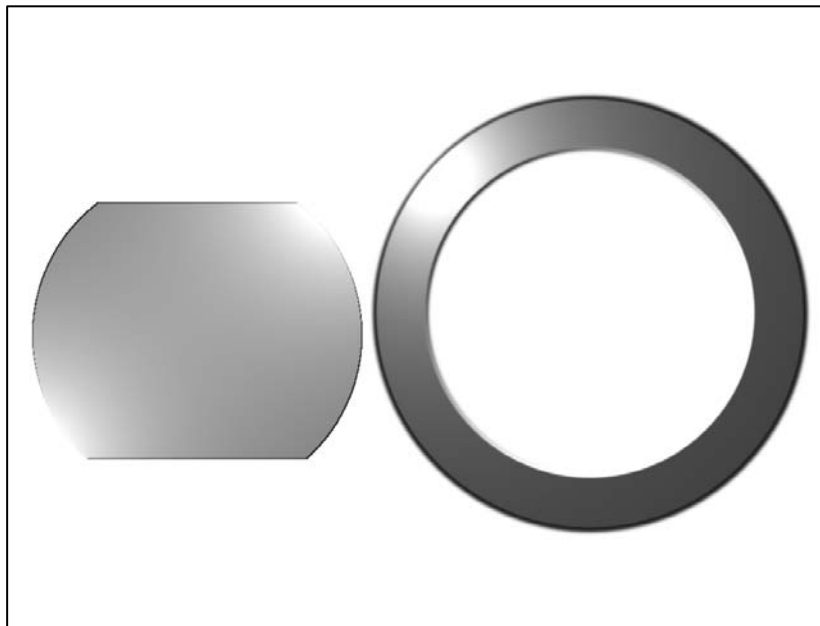


Figure 20b.



When thinking of a view screen or television screen, you assume that it would be square or rectangular, in a rectangular box (Figure 20a). This was the design I tested before going back to my original idea of using curves (Figure 20b). This design looked a little ‘clumsy’ and I wanted the design to look more ‘streamlined’ and up to date than the usual standard design we are acclimatized to.

Figure 21.



After Figure 20, one consideration was to design a completely circular view screen. The result of which is Figure 21. This gives a more curved appearance, does not look as clumsy as a completely square ‘box’ and gives the streamlined feel that I was looking for. This is adapted from a tutorial I found on the internet, using the same technique to create shiny surfaces.

Figure 22.



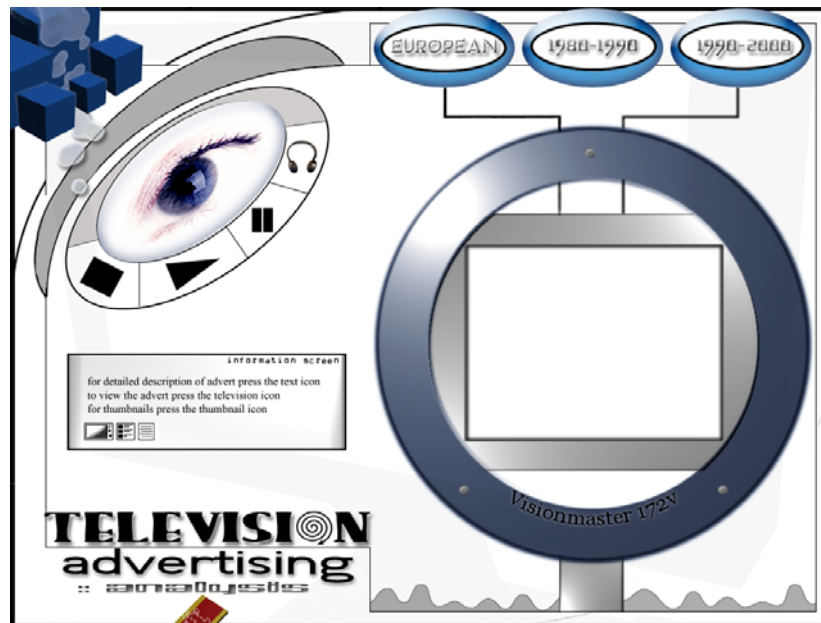
The view screen, in place on the layout. I added thumbnails for extra controls at the bottom right. These were later found to be redundant.

Figure 23.



The thumbnail viewer seemed a little ‘simple’ in styling that the technology that we are used to seeing in our everyday lives, so I considered how I would make it look more appropriate for the rest of the layout, more shiny and ‘metallic’ looking. This was adapted from the view screen technique in figure 21.

Figure 24.



I added a few small cosmetic improvements such as circuit lines from the categories at the top of the screen to the view screen. Also I added the view screen name to make it appear more accurate.

Figure 25.



The final layout as it appears now, showing the thumbnails with black borders, the final texture on the thumbnail viewer and the bars in place down its side. The idea is to animate it in Macromedia Director so it appears to be moving in horizontally from the right side, then click on a thumbnail, and it moves off in the same direction and the video will play in the revealed central window.

Please refer to the attached A4 printout marked Figure 26. This gives an example of how the whole layout of the interface was designed in 'layers' in Photoshop. What this means is that each piece that I added to the design was in its own individual 'area' which appeared opaquely to the rest but could be edited separately (similar to double glazing on your windows at home). The final layout has over one hundred layers, some of which are printed on the first sheet.

Finally, please refer to the attached A4 printout marked Figure 27. The printout shows the entire Macromedia Director Cast list. These are all the individual parts of the construction that were exported from Adobe Photoshop and imported to Macromedia Director. Also, you can see the actions that are attached to various pieces of the layout such as 'fade in' etc. These give special effects to the common images that I imported.

4. BHUTAN: CORRUPTION OR SATISFACTION.

4.1 Introduction.

In 1999 Bhutan finally became one of the last countries of the world to receive mainstream cable television. This is my case study into whether the introduction of cable has had a negative impact on the country and whether advertising on television can be seen as a corrupting influence on the population. I also would like to theorize as to whether advertising in the west can also be seen as corrupting to ourselves, though more in a psychological direction rather than overall.

As the country of Bhutan has had little or no exposure to television before it can be safely assumed that certain conclusions can be made:

- 1) As the population doesn't have any previous exposure to adverts and thus haven't been "conditioned" as to the way they developed over the years, (including how they progressed from very limited "cameos" to the latest technology and techniques that advertising agencies use now) it may be taken into consideration that the effects studied here may be seen as "extreme examples".

- 2) Whatever we are used to watching on western television screens, it would it will seem foreign, exciting and fantastic, completely unlike anything the Bhutanese would be used to.

4.2 Why introduce television to Bhutan?



A small country, just the size of Switzerland, nestled in between India and China in the Himalayas, Bhutan has a thirst for knowledge, according to the king of Bhutan – “Television is a means to empowerment, empowerment leads to knowledge”. (Inventions that changed the world, BBC). This reflects the belief that

television gives access to information which in turn leads to knowledge. As part of an ongoing modernization programme originally introduced by his father, King Jigme Dorji Wangchuk initiated a “careful programme of modernization whereas people embraced the kind of material progress that most western countries take centuries to achieve” (Scott-clarke, The Guardian) The present king, His Majesty, Jigme Singye Wangchuk. Announcing the legalization of television in June 1999 on the 25th anniversary of his coronation. He stated. “The introduction of television and the internet is a reflection of the progress we have achieved” (Last Place, 2002). Adding afterwards that restraint should be paramount, not wanting Bhutan traditions and culture to be too much affected by that of the western cultures which appear on the television screens.

In this case, the following quote would be particularly relevant symbolizing the Bhutanese apparent lack of experience and naivety:

“If you hold a cat by the tail you learn things that you cannot learn any other way”

– Mark Twain

Originally, the terms of introducing television to Bhutan included the law that there should be only one television channel to begin with. This would be The Bhutan Broadcasting Service, a channel that broadcasts educational and cultural programmes, designed to complement the rich cultural and spiritual history that Bhutan already enjoys. A news item from early 1999 mentions that the channel would be a pilot project which only covers the capital city – Thimphu. “A few global programmes would be included on the BBS schedule, though not specifying which programmes. The national television station would primarily serve as an artistic platform for the Bhutanese people”.(Tshong, 1999). However, this was not to be the case as just three months later the law was relaxed completely and almost immediately another forty five channels were available to the population. The problem for them was to somehow restrain the effects of western influences on their own people, preventing them from neglecting what had been a traditional society, wearing their own dress in streets. The naivety of dealing with something entirely foreign to them is once again made clear. “This is the paradox of globalization.... The more one is exposed to outside influence, the more one becomes

conscious of one's own traditions and values. It's a question of which pull will ultimately prevail". (Thinley, 2002)

4.3 The arrival of Cable television in Bhutan.

The population of Bhutan, used to living a simple life with no exposure to television suddenly had cable television, some 45 channels, handed to them. The only source of western culture they had for year before was access to videos featuring stars such as Sylvester Stallone. Though video could be easily controlled and regulated, thus minimizing exposure of the Bhutanese people to western influences. Also, western advertising was non-existent. "Unlike its neighbour India, most of Bhutan had no evidence of the modern age, no shopping malls or MacDonald's". (Bloom, 2002). Similarly to when Star TV, part of Rupert Murdoch's globalized media empire, was introduced to India in the early 1990's, groups of people stood around shop windows watching the delights of western culture being broadcast to them. 'Crowds of twenty, sometimes thirty people quivered with shock and excitement as bikini-clad Pamela Anderson strutted her stuff along the beach'. (Bloom, 2002).

4.4 Western consumerism and the Bhutanese people.

4.4.1 Advertising on television.

Along with the new channels came the advertising. Before the introduction of television, the attitude towards advertising in Bhutan was cavalier and perhaps naive, a good example of this being part of the “Code for commercial advertisement” (<http://www.bbs.com.bt/Commercial.htm>) that the BBS had written to guide the rules on television advertising. Unfortunately, this rule applies only to BBS’s programming and not to the influx of foreign channels that swept the country.

SCOPE:

c. “The advertisement must be clearly distinguishable from the programme”

In the West, when advertising first began on American television, the adverts were actually entire programmes of up to one hour, designed by the advertisers themselves, the crew and actors chosen specifically to place the product on offer throughout the “programme”.

GENERAL RULES OF CONDUCT IN ADVERTISING:

Section 7. “Advertising shall be truthful, avoid distorting facts and misleading the public by means of implications by false statements as to:

- the character of the merchandise, its utility, materials, ingredients, origin
- the price of the merchandise
- the quality or the value of competing goods or trustworthiness of statement made by others.”

In the West, we surely have learned that advertising on television encompasses and breaks all the above rules, with advertisers going to many lengths to sell their products. For example, adverts designed to shock (mentioned earlier in this dissertation) (on the accompanying CD, section 2000+, NSPCC cartoon advert), special effects (mentioned earlier in this paper) that reflect the big budget movies seen in the cinema (section 2000+, Mercedes monster)

Bhutans foreign minister, Lyonpo Jigmi Thinley, made the following statement in May 2002:

“Globalization is taking place, and people in the country have become educated. The rate of literacy has risen, and information has become vital. We feel we need access to information as much as people elsewhere.... People have suddenly realized that there are so many things that they desire that they were not even aware of before, in the forms of lifestyles that they would like to indulge in, and all this costs money. And the truth is that most of these TV channels are commercially driven. So that

the Bhutanese people are driven towards consumerism – that's inevitable.”

(Frontline World, 2002)

Several conclusions can be made from this statement. With the introduction of television, people have begun to be influenced and educated by the programmes that are shown. They have begun to learn how it is to live in the west and discovered that the simple lifestyle that they were used to, in comparison, is plain, uninteresting and lacking in products to make it comfortable. Part of advertising products includes the theory “to sell products and services to people that don't need, and don't want them”. A big part of consumerism is to make the target audience want to live their dreams.

The Bhutanese are a fairly simple and inexperienced nation when associated with television advertising. They were unprepared for the onslaught of mass consumerism on their senses and were not aware of the impact that this advertising would have on their everyday lives. An extract from a letter that ran in Kuensel, Bhutan's only daily newspaper a year after television was introduced, illustrates the frustration that is being felt, advertising on television dominating home life and worrying parents.

“... there is some advertisement about Pantene Shampoo. And once again [the children's] attention shifts from me to the television screen. Subsequently, they begin to discuss a whole range of ads about detergents, cosmetics and other consumer items. I cannot but feel helpless. But things don't end here. Their requests for money to buy shampoo, perfume and several other things have been increasing. They have also been

asking me if I would ever buy a washing machine, a microwave oven and a host of other luxury items whose names I cannot even pronounce”.

(Frontline World, 2004)

For the adult audience in Bhutan, there is a clear distinction between the factual television programmes and documentaries that are shown. It is the children and younger audience of Bhutan that are most affected. “We are especially concerned about the younger children because they have had less exposure than our generation to Buddhist teaching” (Kinley Dorji, editors of Kuensel). And referring to the comparison of the traditions of Bhutan and the new technology, “Television is so much more exciting”.

4.4.2 Lifestyle changes.

Dago Bida, co-owner of Sigma cable, the largest supplier of cable television to Bhutan made the following statement, also in May 2002.

“The day I heard that television would be allowed in Bhutan I sat back and I just felt so sad. I just said ‘Oh, gone are the days when the country will be like before, when we could have time to kill, you know, when we could go from office to office to chat, when we had nothing to do after two o’clock. Things will change, you know. People will see a lot of advertisements. They’re going to see a lot of things which are flashy on television and they think that they must aspire, to get them. And they will work harder to get a new car or to get a new TV or a new fridge....’” (Frontline World, 2002)

This is not the only example of how life is heading towards consumerism, with products frequently advertising becoming much sought after in Bhutan. “The advertisements for soap look so good that people want to eat it” (local commentator, Bloom, 2002). We can assume that, as the Bhutanese have had no exposure to this style of programming before, they have a similar view as to advertising as the population had when the Nazis broadcast propaganda to them. A magical box in the corner of the room, showing beautiful objects that are not totally out of reach, that you must work a little to buy.

4.5. Descent into Chaos.

In the few years since television was introduced in Bhutan, the country has been teetering on a fine line between organization and chaos. With the introduction of television came the introduction of Western ideals and living. The people, seeing the delights on offer in other parts of the world started demanding the same in Bhutan. As written by Clark & levy, 2003, some four years after the introduction of television, the people are beginning to see the corruptive effects of television.

“Four years on, those same subscribers [that wanted to get cable television in the beginning] are beginning to accuse television of smothering their unique culture, of promoting a world that is incompatible with their own, and of threatening to destroy and idyll where time has stood still for half a millennium”.

With this smothering of the culture comes that negative aspect – greed for those products and the lifestyle seen on the television screen, as the editor of Kuensel writes *“The enemy is right here with us in our living room. People behave like the actors, and are now anxious, greedy and discontent”*. This in turn leads to a soaring crime rate, stealing of others property; those much sought after products on television. The Guardian states:

“Since the April 2002 crime wave, the national newspaper, Kuensel, has called for the censoring of television [some have even suggested that foreign broadcasters, such as Star TV (Rupert Murdoch’s channel devoted to the Indian Sub-continent) be banned altogether. An editorial warns “We are seeing for the first time broken families, school dropouts and other negative youth crimes. We are beginning to see crime associated with drug users all over the world – shoplifting, burglary and violence.”

The safeguard that the Bhutanese government set up, the BBS (Bhutan Broadcasting Service), to prevent a complete overwhelming of the Bhutanese culture, can only still be seen in the capital, Thimphu. Programmes to be shown on television screens in distant parts of Bhutan take three days to arrive, by bus and mule. People no longer care about the Bhutanese culture, the long lived and more uninteresting Bhutan that was there “before television arrived”. Clark & levy – *“Kinga Singye, controller of the BBS states “Our job was supposed to show people that not everything coming from outside is*

good, but now we are being drowned out by the foreign TV signal". That evening, the nightly BBS New at Seven begins at 7:10pm. A documentary on a Bhutanese football prodigy is mysteriously stopped midway. It is followed by some footage of an important government event, the Move for Health. The sound is indistinct, the picture faded, the message lost..."

The part of Bhutanese society that is most affected, much like any other, is children. The youngest and most impressionable of society bare the full brunt of this new invasion of foreign cultures. Instead of wearing traditional dress, now jeans are the rage. The children continually want what they see on television and mimic the actors and other subjects, much like children in the west but this is far more dramatic. Kinley Dorji notes:

"For the first time children are confiding in their teachers of feeling manic, envious and stressed. Boys have been caught mugging for cash. A girl was discovered prostituting herself for pocket money in a hotel. Teachers have had to be sent to Canada to be trained as professional counselors."

Clark & levy sum up the overall situation, consumerism continually seeping into Bhutanese culture, in this paragraph:

"How quickly [the Bhutanese culture] is being supplanted by a mish-mash of alien ideas, while the parents loiter for hours at a time in the Welcome Guest House, farmers with their new socks embossed with Fila logos, all glued to David Beckham on

Manchester United TV. A local official tells us that in one village so many farmers were watching television that an entire crop failed. It is not just a sedentary lifestyle this official is afraid of. Here, in the Welcome Guest House, farmers' wives ogle adverts for a Mercedes that would cost more than a lifetime's wages. Furniture "you've always desired", accessories "you have always wanted", shoes "you've always dreamed of" – the messages from cable's sponsors come every five minutes and the audience watching them grows by the day.

Cable TV has created, with acute speed, a nation of hungry consumers from a kingdom that once acted collectively and spiritually."

4.6 Summary on Bhutan.

Perhaps, in retrospect, the Bhutanese, in their remaining naivety, are holding onto the belief that Buddha has taught them. A fitting quotation from the teachings:

"The Buddha taught that the end of suffering is supreme happiness. Every step towards the end of suffering is accompanied by ever-increasing joy. Those who follow the Teaching of the Buddha live happily without greed among those who are overwhelmed by desire. They live happily without anger among those who harbour ill will."

This reiterates as written in the paragraph above, that the older generations are more resistant against advertising and that the less experienced and younger population are thus suffering from this greed and wanting, of all those products that are so beautifully presented on the television.

In the summary / conclusion I will compare the introduction of television advertising in Bhutan with that of the introduction in Britain, discussing the way it was handled and how it differed.

5. CONCLUSION AND SUMMARY.

This paper has covered various aspects of television advertising. Its early beginnings on British Television, how adverts are constructed and touched upon the technological methods. Television advertising is a medium that appears to “live a life of its own” and work to its own agenda. There is a very fine line in television advertising, that between being a marketing tool and that of being an element of pure entertainment. Certainly some of the adverts on television today must be seen purely for their entertainment value, but there is still the underlying fact that they are “there” as a marketing tool, to sell a given product to the masses (namely the viewers). Considering the facts presented in the past paragraphs, it can be concluded that adverts are carefully constructed, exploiting a weakness in our psyches; our constant yearning for a better and improved way of life.

Consider television advertising in Britain. We were introduced slowly to the appearance of consumer artefacts that were appealing, in our very homes, and that the viewers should buy them. Independent television began and started showing us adverts with familiar faces, the lady next door; a friendly face advising that “this product is very good”. A very pleasant and not at all suggestive or aggressive form of advertising, one that the British public could identify with. This apparent familiarity with the adverts convinced the British population that adverts were a welcome addition and thus they became part of British culture and our psyches. When compared to the introduction of advertising in Bhutan, a nation ill prepared, with no exposure of Western advertising

methods whatsoever, advertising had advanced to such an unrecognizable state, none of the familiar faces holding the packets of toothpaste, no friendly faces reflecting the Bhutanese culture in way they could identify with.

Instead the Bhutanese received the equivalent of forty years of advertising evolution in one blurred and distorted frame. It was due to this sudden explosion of the advertising that the Bhutanese culture and society suffered, with crime rates soaring; people stealing to make money to buy the products that has appeared on television. This is the Western ideal, “the fantastic way of life that you too could lead, all it takes is money, and lots of it”. It was not only the introduction of what the people “saw” on the screens that created this irreversible situation. It was also the new technology, television, which also created the excitement. In a similar way that the Nazi’s used new technology to convey the message that Hitler was the in the right and the world was wrong, the television when introduced into Bhutan apparently had a similar effect. The viewers, seeing the moving images of consumerism, everything looking so real, “even soap looking good enough to eat”. This new and impressive technology made everything seem real enough to touch. Considering the amount of influence that advertising had on the Bhutanese culture, it is hard to ignore the possibility that it has a similar effect on ours, enough to influence our outlook life but perhaps in way that we do not realize. One of the questions in the survey asked if people bought products they saw advertised on television; the answer it appears is that more than half of those asked do not. If this is true in our society, then why do companies still advertise?

The idea that television adverts are uninteresting, annoying and unpleasant has not yet even begun to be considered in Bhutan. Unlike the British attitude that there is just too much advertising on television, the Bhutanese just cannot get enough. We can assume this is how it was with British viewers in 1955 with this exciting and new medium. However, after watching adverts for so many years, the British pessimism gives us a restraint to want and buy the goods that we see.

Considering the direction that advertising is heading with more extreme examples of humour, taste and decency appearing on our televisions even now, it is only in a matter of time that advertising agencies begin to resort to more shocking, extreme and unbelievable lengths to sell their products. With the advent of Viral Marketing (see recommendations for further study) this safe envelope that has censorship heavy in the minds of the independent television channels might become distorted. People will become used to seeing shocking adverts, the old and “ordinary” will seem mundane in comparison, and thus the interest of the viewers will wane, leading to even more shocking and outrageous advertising. The technology used in high budget films will begin to appear more in “high budget adverts” (the Mercedes “Monster” on the CD being one example). How the audience will see these new advances in advertising, as we are a culture used to our conventions (as the survey question “considering whether the BBC should advertise proves), how the general public will react.

Perhaps and effect of this would be seeing adverts for purely big corporations or large multinationals, the smaller companies not being able to afford huge amounts of

money for advertising. They in turn would be driven to the more localized channels to sell their products thus appearing to a vastly smaller audience that in turn would affect sales.

What is very interesting is the statement received from “The Tonight with Trevor Macdonald” programme. If this is considered as a general overview of how “serious” programme makers consider television adverts, then we can safely assume that the adverts are purely “put up with” as they have no choice in the matter. If you look at this from a creative viewpoint; trying to understand the point of view of the producers of the documentary; having this important message that you are trying to communicate to your audience, the “train of thought” broken every ten minutes by a jumbled selection of light entertainment, even amusing segments, then expecting the audience to re-associate (their train of thought) on the seriousness of your programme; it is not acceptable.

What will advertising agencies resort to in the future to gain more of a market share for their products? Perhaps the ideas in the survey are a little impractical, but the more adverts appear on our screens, perhaps it will become a necessity of having some kind of viewer control over them. The suggestion of paying more to view a favorite programme without interruptions might become more appealing in the future?

6. RECOMMENDATIONS FOR FURTHER STUDY.

While researching material for this dissertation I came across a term that I'd never heard of before. Viral marketing is not a new system of distributing adverts but lately new technology and the internet have started making it more popular. For all intents and purposes, viral marketing is the spreading of adverts or information by word of mouth or distribution via unvet channels. As Wilson, 2000, states

“Viral marketing describes any strategy that encourages individuals to pass on a marketing message to others, creating the potential for exponential growth in the messages exposure and influence”. Thus, the name reflects the given name to self replicating programmes on computers, viruses.

I came across various television style adverts on the internet, and what became immediately apparent to me is that the advertisers or creators have pushed the boundaries of good taste that we're used to on television. The internet is an uncensored realm, with no rules in place, no prevention of the distribution of dubious materials. Thus I came across adverts for the computer game “Hitman 2” which showed a queue of people waiting to be seen in what appeared to be a job center.

The video shows one person arriving and jumping in front of the rest of the queue, with one irate individual coming from the rear of the queue, pulling out a gun and shooting the queue jumper, culminating in the fade in of the Hitman 2 logo. This

definitely would be censored on television but as it's designed to be "spread" throughout the internet, its been made to shock so that people will take it and send copies to their friends, thus spreading the word.

If you refer to the CD (2000+ section), you can find two such viral advertisements – Mercedes "Monster" and "Baby Underwater" from The Green Party. Both short adverts designed to shock in different ways, the Monster appearing, creating chaos around the home (violent scenes of destruction) with the simple message that the engine in the Mercedes is an animal, or powerful. The Baby is designed to shock, giving a powerful representation of global warming and how it might affect our children in the future.

In the future viral marketing might well become more popular with children being the forefront of seeing these adverts, as at this time they are more computer literate than their parents. I will cover the implications of this in my summary / conclusion.

Other sources of information on this subject:

A transcript of Newsnight broadcast on BBC1 on 30th April 2001, containing a discussion between Richard Watson (Newsnight presenter) and Tim Carrigan, Head of Viral

Marketing at Ogilvy Interactive:

<http://news.bbc.co.uk/1/hi/events/newsnight/1312946.stm>

Undercover advertising targets consumers:

How “product placement” has gone to a new extreme with companies using “real life product placement”, people placed in public places and talking about certain products in such a way to promote the distribution of the information.

Article by Jane Stanley, 17th August 2001

<http://news.bbc.co.uk/1/hi/business/1496213.stm>

MediaDirectors.com guide to Viral Advertising (Searched 22nd March 2004):

<http://www.amic.com/mdi/Viraladvertising.htm>

7. BIBLIOGRAPHY.

Historic figures, BBC website:

Unknown author, http://www.bbc.co.uk/history/historic_figures/baird_logie.html

Inventions that changed the world, BBC:

Television documentary, Unknown author, Broadcast BBC2, 12/2/04.

Sington and Weidenfeld, 1942:

The Goebbels Experiment, A study of the Nazi propaganda machine,

Derrick Sington, Arthur Weidenfeld, Published 1942 by Butler & Tanner.

Marwick 1984:

Arthur Marwick, Britain in Our Century, 1984, p.150

Alvarado 1997:

Manuel Alvarado, Museum of Broadcast Communications, <http://www.museum.tv>, 1997

Miller, 16/03/04:

Rebecca Miller, Writing for Transdiffusion.org, searched 16/03/04

<http://www.transdiffusion.org/emc/third/presentation/>

Washes Whiter, BBC:

Television documentary, Last broadcast BBC2, April 1st 1990

1940's House, Discovery Channel:

Factual series, Discovery Channel, Broadcast on 21/02/04

Hargreave, 2002:

Andrea Millwood Hargreave, editor, Multicultural Broadcasting: Concept and Reality.

Published November 2002, Broadcasting Standards Commission and Independent Television Commission

Scott-Clarke, Cathy. The Guardian:

Published 14/06/03, <http://www.guardian.co.uk/weekend/story/0,3605,975769,00.html>

Last place, 2002.

Bhutan the last place, Alexis Bloom

<http://www.pbs.org/frontlineworld/stories/bhutan/thestory.html>

Tshong, 1999:

Sonam Tshong, chief of BBS, BBC news website, published 26/4/99

http://news.bbc.co.uk/1/hi/world/south_asia/328850.stm

Thinley, 2002.

Lyonpo Jigmi Thinley, Foreign minister of Bhutan, interviewed by Alexis Bloom for Frontline World.

Co-produced television programme by WGBH Boston and KQED San Francisco.

<http://www.pbs.org/frontlineworld/stories/bhutan/journey.html>

Bloom, 2002

Alexis Bloom, Freelance journalist writing in Frontline World.

Co-produced television programme by WGBH Boston and KQED San Francisco.

<http://www.pbs.org/frontlineworld/stories/bhutan/journey.html>

Frontline world, 2002

Co-produced television programme by WGBH Boston and KQED San Francisco.

Unknown author, <http://www.pbs.org/frontlineworld/stories/bhutan/perspectivesa.html>

Frontline world, 2004.

Co-produced television programme by WGBH Boston and KQED San Francisco.

Unknown author, <http://www.pbs.org/frontlineworld/stories/bhutan/editorial.html>

Published 19/02/04

Clark & levy, 2003. Searched on 19/02/04, Scott-Clark and Adrian Levy.

Writing for an article in the Guardian entitled “Fast forward into Trouble”

<http://www.guardian.co.uk/weekend/story/0,3605,975769,00.html>

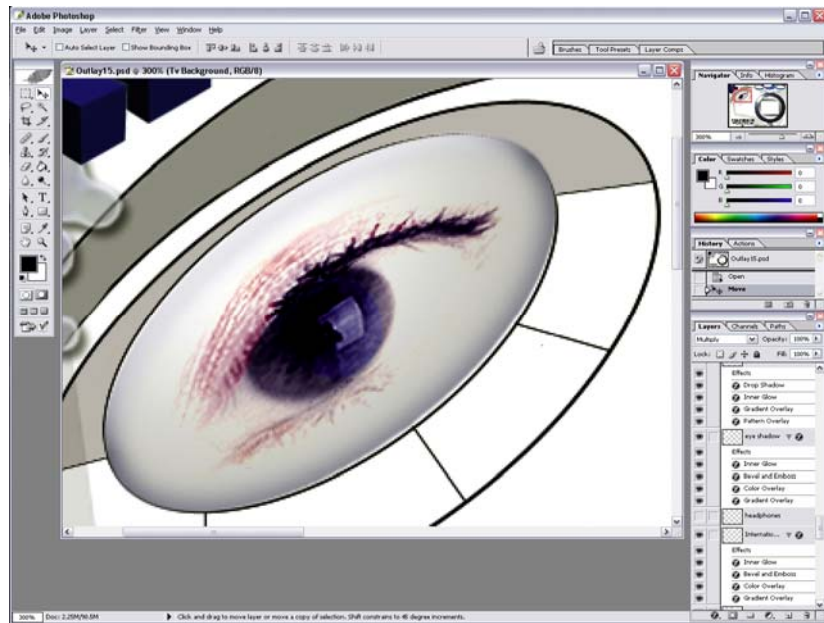
Wilson, 2000:

Dr. Ralph F. Wilson, E-commerce consultant, writing in Web Marketing Today, Issue 70,
February 1st, 2000.

8. APPENDICES.

8.1 Appendix I.

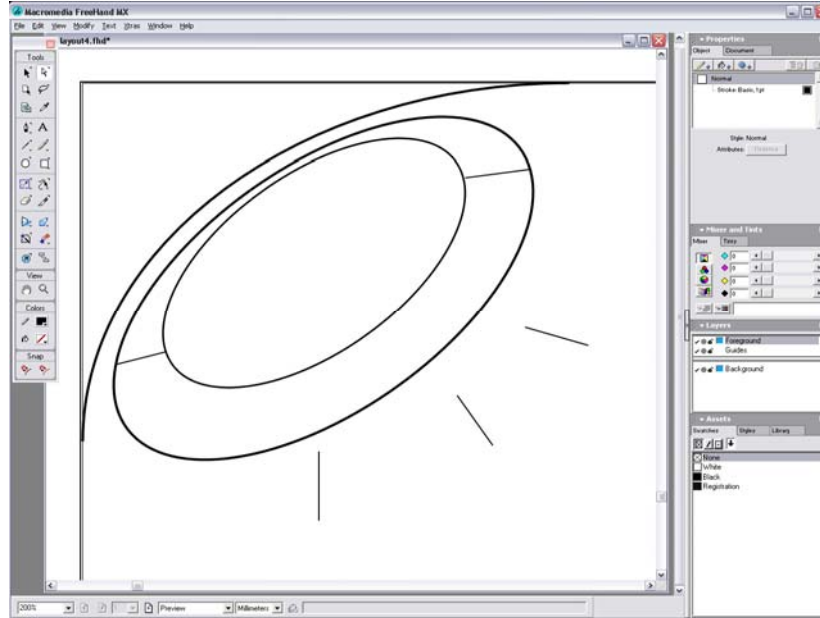
Applications Software used in construction of the multimedia CD.



Adobe Photoshop CS. The latest version of the industry standard design application.

A powerful program for certain tasks but it has a weakness when it comes to drawing (circles, lines, shapes etc). This application is designed purely for working with photo realistic images. The layout was constructed with this program. For more information please refer to:

<http://www.adobe.com/products/photoshop/main.html>

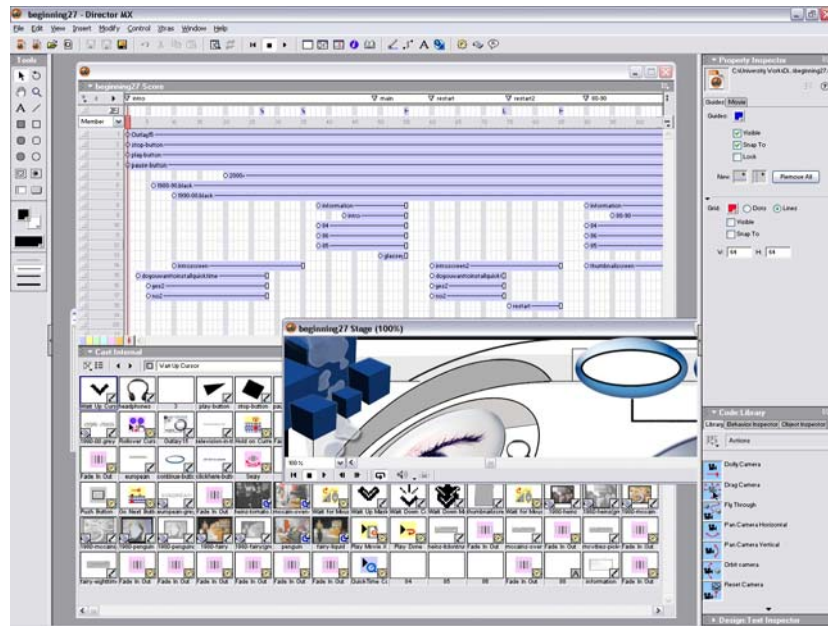


Macromedia Freehand MX. The latest version of Macromedia Freehand, an application designed specifically for drawing. This application fills the space that Photoshop leaves with advanced drawing tools enabling you to create “freehand” drawings easily and quickly.

Various (named) parts of the layout were created with this program.

For more information please refer to:

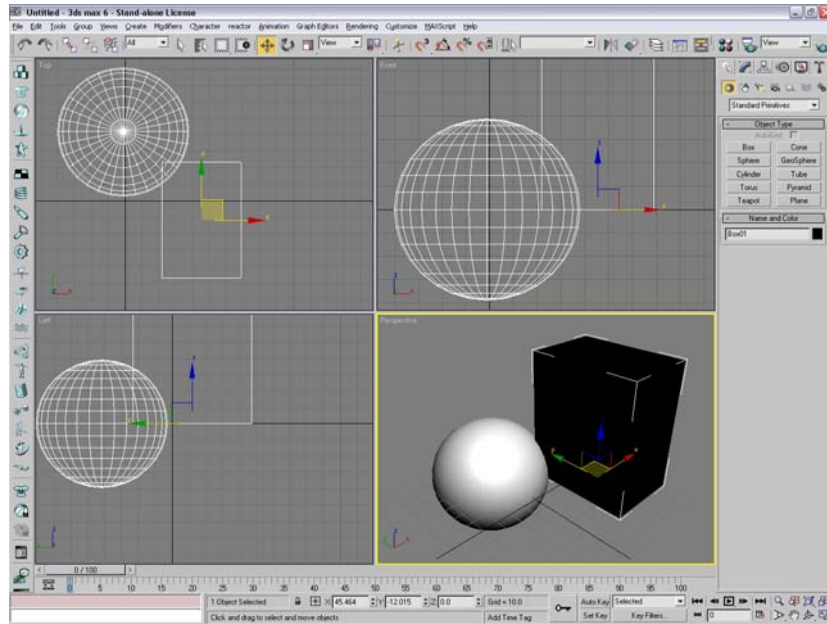
http://www.macromedia.com/software/freehand/?promoid=home_prod_fh_082403



Macromedia Director MX. An application that enables you to take an existing design and add “interactivity” to it. For example, creating clickable buttons on a project that will trigger a feature or take you to another function such as playing music or a video. The entire interactive element of the CD was created with this program.

For more information please refer to:

http://www.macromedia.com/software/director/?promoid=home_prod_dir_082403



3D Studio Max version 6. A 3D rendering application. With this program you can create objects such as spheres, boxes etc and render them in full 3D universe. The program has the ability to create directional lighting and a vast amount of other functions. I created the small cubes that appear at the top left of the layout with this program.

For more information please refer to:

<http://www.discreet.com/3dsmax/>



Fruity studio 4.5.1. The music for the multimedia CD was created using Fruity studio.

This is a sequencing program that enables you to create your own compositions in a variety of ways such as a piano roll, or in blocks which is a similar way that drum machines create “patterns”. Fruity studio also is a VSTi host. VST stands for Virtual Studio Technology, invented by Steinberg a few years ago. This enables programmers to create their own “virtual” or “software” synthesizers which can “plug” into host applications such as Fruity studio.

For more information please refer to:

<http://www.e-officedirect.com/FLStudio/English/Frames.html>

For details on one of the VSTi synthesizers I used please refer to:

http://www.refx.net/pro_Vanguard.htm?lang=eng

8.2. Appendix II.

Marconi equipment. Refers to a rival technology used to broadcast television from the very beginning, a differing standard to that invented by Baird to such an extent that both were incompatible with the other. Thus the population that bought televisions made with Bairds' technology couldn't watch the BBC at all.

Harlech Television. Welsh Television station. Named after Lord Harlech who founded it. Later renamed to HTV as it was deemed to "Welsh sounding" for English viewers.

Yuppie. Intelligent individuals that worked in high finance or well paid jobs. This usually meant working in London or a large city where the more desirable and better paid jobs were located.

***1.** In economical terms, it was a time of regeneration from a fragile economic situation that the war had created. All rationing on goods had ceased by 1954.

8.3. Appendix III.

8.3.1 The survey questions.

Note: As this survey was conducted before the final topic for my dissertation was finalized, some of the questions are no longer relevant.

Television advertising survey. Please circle answers where appropriate:

*Which age group are you in – (**16-24**) , (**25-32**) , (**33-40**) , (**41+**)*

*Are you - **Male** / **Female***

*Do you like / dislike television adverts – (**like** / **dislike**)*

*Would you consider paying more for a TV licence if there were less adverts? (**yes** / **no**)*

What is your most memorable advert and why –

.....

What is your most annoying advert and why –

.....

Which kind of adverts do you like most (circle all that apply):

adverts with a storyline

humorous adverts

adverts featuring a celebrity

artistic adverts (eg. Perfume)

*Do you think the amount of adverts on television is – (**just right** / **too much** / **too little**)*

*In your opinion which channel has the most adverts –
(eg. ITV1, Sky One, Living TV etc)*

.....

*Do you find that you lose concentration on the programme you're watching when the adverts start – (**yes** / **no**)*

*Do you think the BBC should advertise (recently BBC World has started showing small amounts of adverts and BBC2 has started advertising BBC Radio) (**yes** / **no**)*

Comments:

.....

*Do you find yourself switching channels or muting the channel until the advert break is over? (**yes** / **no**)*

*Do you think television advertising is aggressive in its techniques? (eg. Adverts being 'in your face', annoying) (**yes** / **no**)*

*Do you think television advertising targeted at young children should be banned or reduced? (**banned** / **reduced**)*

*Do you actually buy products you see featured in adverts on television? (**yes** / **no**)*

I've come up with a couple of suggestions about possible ways television advertising in the future may change, which do you think sound most appealing:

- A banner or bar at the top of the screen all the time showing names of products and advertisers information (**yes** / **no**)
- A small logo at the top corner of the screen and when you see something that appeals to you you can press a button to view the advert. (**yes** / **no**)
- The amount of time for an advert break will stay the same though the adverts will decrease in length (result: more adverts in the same length of time) (**yes** / **no**)
- Less adverts during each break but each advert lasts longer (**yes** / **no**)
- The option to disable adverts but pay per hour to watch your favorite television programmes / films (**yes** / **no**)

Any comments you'd like to make?

.....

8.3.2 The survey results.

Age

16 – 24	1 1 1 1 1 1 1 1 1 1 1 1 1	(14)
25 – 32	1 1 1 1 1 1 1	(7)
33 – 40	1 1 1 1 1	(5)
41+	1 1 1 1 1 1	(6)

Sex

Male	1 1 1 1 1 1 1 1 1 1 1 1 1 1	(16)
Female	1 1 1 1 1 1 1 1 1 1 1 1 1 1	(16)

Like / dislike

Like	1 1 1 1 1 1 1 1 1 1 1 1 1 1	(16)
Dislike	1 1 1 1 1 1 1 1 1 1 1 1 1	(15)
Uncertain	1	(1)

(depends on advert)

(dislike except for occasional one)

Pay more for a TV Licence?

Yes	1 1 1 1 1 1 1 1	(8)
No	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	(22)
Uncertain	1 1	(2)

Most memorable / enjoyable

‘The oxo advert with Linda Bellamy. Reminds me of family dinner around the table, when I was a lot younger’

‘Nescafe due to the storyline (the couple)’

‘Budweiser (whats up) really funny’

‘The new yellow pages advert with the lead actor from cold feet. Its humorous’

‘Slow your speed, horrific images of car crashes’

‘Gap adverts – work for the company’

‘Indian smashing up his car – humor / music’

‘Radion and the tango orange ones – put me off ever buying the products.’

‘Hamlet series’

‘80’s nescafe ads’

‘John smiths cardboard man dressed up as 007. damn funny.’

‘Cup a soup – hug in a mug, its bloody creepy’

‘Tango’

‘Cherios advert – little boy thinks mummy ate the baby – funny’

'James Nesbit in the yellow pages – just funny'
 'The Archers man – because its made for women!'
 'Howard Halifax'
 'HSBC Different cultures'
 Sports ads in general
 Kit kat with tortoise – funny.
 Frolic because its funny
 Hamlet – like the music
 Unsure
 Boddingtons (sending mum to old peoples home)
 Budweiser ad with the cameleon which sings. And most of the WKD ads because they make me laugh
 Ford mondeo ad with father, daughters & daughters boyfriend. Find it amusing and close to the truth.
 Honda
 Carphone warehouse, because of cute phone.
 Nissan
 Heineken – water in marjorca, very funny
 Levi's engineerd jeans ad by jonathan glazer, its just an amazing ad to watch, it works on all levels

Most annoying

'Linda barker advertising her own settees. She comes across so evil looking & full of her own importance'
 'Beans means Heinz'
 'Stop smoking advert (showing people who are suffering, they are very sad stories, shouldn't be advertised) (smoker, female, 16-24)'
 'Stop smoking adverts showing people with life threatening diseases, not something I want to see when having dinner / lunch (smoker, female, 16-24)'
 'Cant remember one.'
 Coffee adverts / car adverts – take a long time (to get the message?)
 Linda barker in anything! She's ubiquitous!
 Radio and the tango orange adverts – also adverts that seem to go on forever before they get to the point
 Washing powder adverts
 Currys always cutting prices with Linda barker
 Any womens product, argos, anything with Linda barker because they are crap.
 Guinness with the surfers and horses – too arty.
 Credit card adverts – not what they seem
 Unsure
 Toy adverts – barby etc
 Admiral car loans – its stupid!
 Yes car credit
 Toyota (with the keys)
 Car adverts in general

The currys adverts with Linda barker, grr that woman

$$\text{Artistic} \quad 1 \quad 1 \quad (2)$$

Too little

Sky Sports 1 (1)

Uncertain 1 (1)

BBC advertise?

[illegible]

(more satisfying to watch a programme without interruptions – more adverts at the beginning and end of programmes)

(potential breaks may be needed in > 1.5 hour programmes but not adverts)

BBC should be allowed to advertise its own services not products.

(Adverts should be more realistic)

If the BBC started to advertise, the licence should be waived

Most of the programmes I watch are on BBC 1

I will refuse to pay the licence if BBC starts to advertise.

More programmes on BBC, no ads

Switching channels?

$$\begin{array}{ll} \text{Yes} & 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1 \\ \text{No} & 1\ 1\ 1\ 1\ 1\ 1\ 1 \end{array}$$

(but useful for making tea etc!)

Aggressive?

$$\begin{array}{ll} \text{Yes} & 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1 \\ \text{No} & 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\end{array}$$

(getting more aggressive)
(not all the time)

Childrens advertising?

Banned	1 1 1 1 1 1 1 1 1 1 1 1	(12)
Reduced	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	(19)
Uncertain	1	(1)

Buy products?

$$\begin{aligned} \text{Yes} & \quad 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1 \\ \text{No} & \quad 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\ 1\end{aligned}$$

Future

